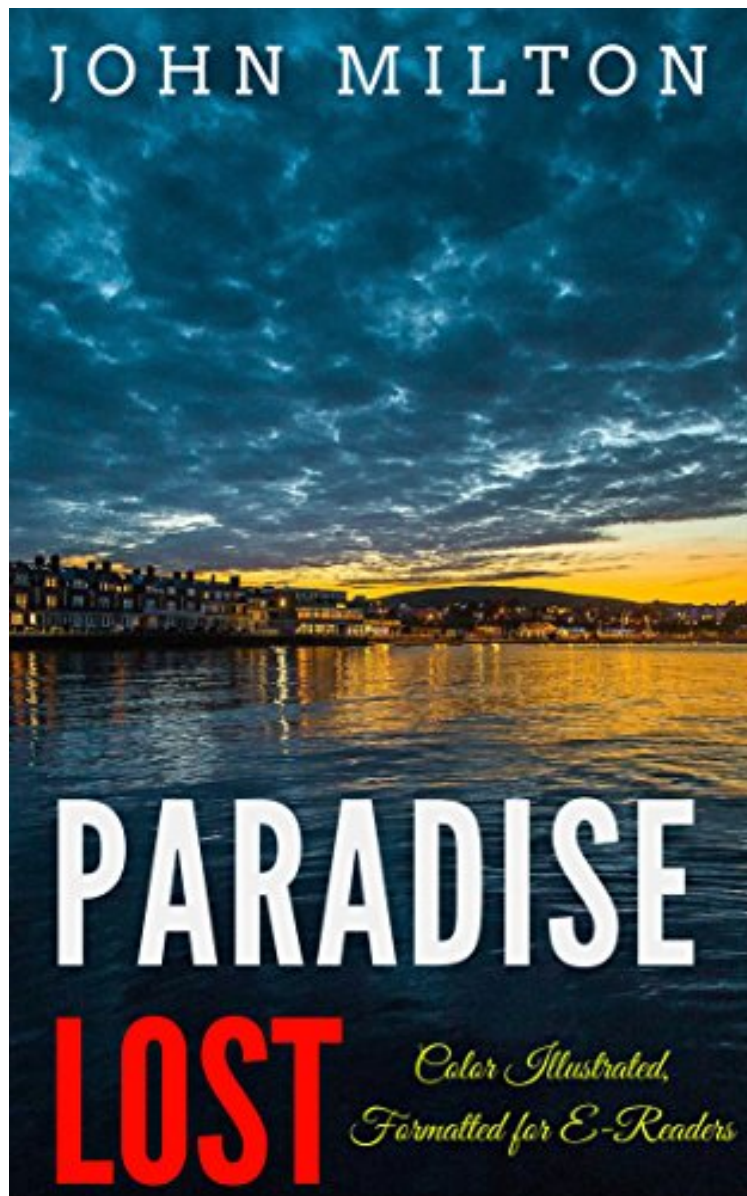


[Mobile book] Paradise Lost: Color Illustrated, Formatted for E-Readers (Unabridged Version) (English Edition)

Paradise Lost: Color Illustrated, Formatted for E-Readers (Unabridged Version) (English Edition)

Von John Milton

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Von John Milton : Paradise Lost: Color Illustrated, Formatted for E-Readers (Unabridged Version) (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Paradise Lost: Color Illustrated, Formatted for E-Readers (Unabridged Version) (English Edition):

Kundenrezensionen
Hilfreichste Kundenrezensionen
12 von 12 Kunden fanden die folgende Rezension hilfreich.

Greatest Epic Poem in English, Norton Edition is Outstanding
Von Michael Wischmeyer
Paradise Lost was not part of my core curriculum in science and mathematics. I was of course aware that scholars considered it a great work, a classic. But it seemed a bit daunting - long, difficult, dated, and possibly no longer relevant. A few years ago I made two fortunate decisions. I elected to read Milton's Paradise Lost and I bought the Norton Critical Edition (edited by Scott Elledge). I read and reread Paradise Lost over a period of three months as well as the 300 pages of the Norton critical commentary. I was stunned by the beauty and power of Milton. Why had I waited so long to even approach such a literary masterpiece? Make no mistake. I had been right in several ways. Paradise Lost is difficult, it is long, and full appreciation requires an understanding of the historical and religious context. But Paradise Lost is a remarkable achievement. It explores questions regarding man and God that are as relevant today as in the 17th century. And the genius of Milton has never been surpassed. I found the Norton footnotes extremely helpful - definitions for rare or archaic words and expressions, explanations of the historical context, and links to the critical commentary section. The footnotes are at the page bottom, making them readily accessible. The Norton biographical, historical, and literary commentaries were fascinating in their own right. I may well as spent as many hours reading commentary as with Paradise Lost itself.

John Milton led a remarkable life. His enthusiastic eulogy on Shakespeare was included in the second folio edition of Shakespeare in 1632. This was Milton's first public appearance as an author! While traveling as a young man he "found and visited" the great Galileo, old and blind, a house prisoner of the Inquisition for his astronomical heresy. Years later Milton, a close supporter of Cromwell, barely escaped the scaffold at the Restoration and was at risk for some period afterwards. Many considered Milton no more than an outcast, now old and blind himself, a republican and regicide who had escaped death by too much clemency. Within a few years this aging blind outcast created one of the masterpieces of the English language. Milton broke all English tradition by writing Paradise Lost in blank verse. Homer in Greek and Vergil in Latin had used blank verse, but English demanded rhyme. Although others failed to imitate Milton's blank verse (I suspect that none wanted to be compared directly with genius), the praise was without exception. Dryden, a master of rhyme, is attributed with saying, "This man cuts us all out, and the ancients too". Milton's characterization of Satan, Adam, Eve, the archangels Raphael, Michael, and Gabriel, and even God himself are masterful. The debates and arguments that evolve around free will, obedience, forbidden knowledge, love, evil, and guilt are timeless. And fascinating. And thought provoking. Paradise Lost will require commitment and patience and thought. The commitment in time is substantial. (I enjoy Samuel Johnson's subtle comment: "None ever wished it longer than it is.") But the return is a personal experience with great literature, one of the masterpieces of the English language. I consider myself fortunate to have made such an investment.

13 von 14 Kunden fanden die folgende Rezension hilfreich.
Classic work
Von Fr Kurt Messick
Of Man's first disobedience and the fruit
Of that forbidden tree whose mortal taste
Brought death into the world and all our woe,
With loss of Eden, till on greater Man
Restore us and regain the blissful seat
Sing, Heavenly Muse...
Not a lot people know that 'Paradise Lost' has as a much lesser known companion piece 'Paradise Regained'; of course, it was true during Milton's time as it is today that the more harrowing and juicy the story, the better it will likely be remembered and received. This is not to cast any aspersion on this great poem, however. It has been called, with some justification, the greatest English epic poem. The line above, the first lines of the first book of the poem, is typical of the style throughout the epic, in vocabulary and syntax, in allusiveness. The word order tends toward the Latin, with the object coming first and the verb coming after. Milton follows many classical examples by personifying characters such as Death, Chaos, Mammon, and Sin. These characters interact with the more traditional Christian characters of Adam, Eve, Satan, various angels, and God. He takes as his basis the basic biblical text of the creation and fall of humanity (thus, 'Paradise Lost'), which has taken such hold in the English-speaking world that many images have attained in the popular mind an almost biblical truth to them (in much the same way that popular images of Hell owe much to Dante's Inferno). The text of Genesis was very much in vogue in the mid-1600s (much as it is today) and Paradise Lost attained an almost instant acclaim. John Milton was an English cleric, a protestant who nonetheless had a great affinity for catholic Italy, and this duality of interests shows in much of his creative writing as well as his religious tracts. Milton was nicknamed 'the divorcer' in his early career for writing a pamphlet that supported various civil liberties, including the right to obtain a civil divorce on the grounds of incompatibility, a very unpopular view for the day. Milton held a diplomatic post under the Commonwealth, and wrote defenses of the government's action, including the right of people to depose and dispose of a bad king. Paradise Lost has a certain oral-epic quality to it, and for good reason. Milton lost his eyesight in 1652, and thus had to dictate the poem to several different assistants. Though influenced heavily by the likes of Virgil, Homer, and Dante, he differentiated himself in style and substance by concentrating on more humanist elements. Say first -- for Heaven hides nothing from thy view,
Nor the deep tract of Hell -- say first what cause
Moved our grand Parents, in that happy state,
Favoured of Heaven so highly, to fall off
From their Creator and transgress his will,
For one restraint, lords of the world besides?
Milton drops us from the beginning into the midst of the action, for the story is well known already, and proceeds during the course of the books (Milton's original had 10, but the traditional epic had 12 books, so some editions broke books VII and X into two books each) to both push the action forward and to give developing background -- how Satan came to be in Hell, after the war in heaven a description that includes perhaps the currently-

most-famous line: Here we may reign secure, and in my choice
To reign is worth ambition though in hell: Better to reign
in hell, than serve in heav'n. (Impress your friends by knowing that this comes from Book I, lines 261-263 of *Paradise Lost*, rather than a *Star Trek* episode!) The imagery of warfare and ambition in the angels, God's wisdom and power and wrath, the very human characterisations of Adam and Eve, and the development beyond Eden make a very compelling story, done with such grace of language that makes this a true classic for the ages. The magnificence of creation, the darkness and empty despair of hell, the manipulateness of evil and the corruptible innocence of humanity all come through as classic themes. The final books of the epic recount a history of humanity, now sinful, as Paradise has been lost, a history in tune with typical Renaissance renderings, which also, in Milton's religious convictions, will lead to the eventual destruction of this world and a new creation. A great work that takes some effort to comprehend, but yields great rewards for those who stay the course.

3 von 3 Kunden fanden die folgende Rezension hilfreich. Extraordinary book with amazing illustrations
Von Stjepan Bakrac
Paradise Lost itself was reviewed plenty of times and doesn't need my praise. I just wanted to comment on this edition of the book, as a reference for future buyers. Each book is prefaced by a short summary of the book itself. This seems a bit odd, since there's usually an interpretation of the book, or additional comments to help understand the contents in its place. Maybe it's to help readers understand what's going on in the story, since Milton's poem is notorious for its complexity and scale. Apart from that, there's no annotations of any kind, no footnotes, no interpretation or anything of the kind. The only thing it has apart from those summaries is an (unsourced) introduction, just five pages about both Milton's and Dor's involvement. The book itself, I found, is more focused on the illustrations by Dor, rather than Milton's work. They're plenty and throughout the entire book usually with excerpts from the book as annotations. So the introduction, for example, gives a short history of Dor, and his role in and legacy of illustrating this book, which is now considered his most famous work. I don't know much about art and didn't hear of Dor before, but I have to say I'm quite impressed. The drawings are all amazing and portray a fairly accurate depiction of what one would imagine those situations to be like, quite often even outdoing one's imagination (although that may be just me). Also, one has to mention the overall look of the book, which is stunning. The quality of the hardcover as well as the typesetting and print of every single page look exceedingly beautiful, turning each page is simply visually pleasing. However, and I admit this is a personal issue, I wasn't really looking for a pretty book. In fact, I wasn't really looking for an illustrated book at all, just a book that handed me the original text, with no interpretations and no footnotes, something I can read at my own pace and at my own discretion (can't believe how hard it is to find a version like that). The drawings, while beautiful can be a bit distracting at times. Also, because of those the book itself is huge, which makes it complicated to read leisurely, or to take it with you, whether it's for work or even on vacation. I won't resell it, it's nice to have (and show), but I'm still looking for a more portable version of the same text. Apart from that, this is an excellent edition and I'd recommend it. Giving anything less than 5 stars for Milton's work, even if printed on toilet paper, would be a crime against literature. I wanna stress again, that any concerns I have with this edition are of a purely personal nature. The quality of the book is excellent, and deserves a full rating just for that as well.

Kurzbeschreibung How is this book unique? Formatted for E-Readers, Unabridged Original version. You will find it much more comfortable to read on your device/app. Easy on your eyes. Includes: 15 Colored Illustrations and Biography
Paradise Lost is an epic poem in blank verse by the 17th-century English poet John Milton (1608-1674). The first version, published in 1667, consisted of ten books with over ten thousand lines of verse. A second edition followed in 1674, arranged into twelve books (in the manner of Virgil's *Aeneid*) with minor revisions throughout and a note on the versification. It is considered by critics to be Milton's major work, and it helped solidify his reputation as one of the greatest English poets of his time. The poem concerns the Biblical story of the Fall of Man: the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Milton's purpose, stated in Book I, is to "justify the ways of God to men". The poem is separated into twelve "books" or sections, the lengths of which vary greatly (the longest is Book IX, with 1,189 lines, and the shortest Book VII, with 640). The Arguments at the head of each book were added in subsequent imprints of the first edition. Originally published in ten books, a fully "Revised and Augmented" edition reorganized into twelve books was issued in 1674, and this is the edition generally used today. The poem follows the epic tradition of starting in *medias res* (Latin for in the midst of things), the background story being recounted later. Milton's story has two narrative arcs, one about Satan (Lucifer) and the other following Adam and Eve. It begins after Satan and the other rebel angels have been defeated and banished to Hell, or, as it is also called in the poem, Tartarus. In Pandemonium, Satan employs his rhetorical skill to organise his followers; he is aided by Mammon and Beelzebub. Belial and Moloch are also present. At the end of the debate, Satan volunteers to poison the newly created Earth and God's new and most favoured creation, Mankind. He braves the dangers of the Abyss alone in a manner reminiscent of Odysseus or Aeneas. After an arduous traversal of the Chaos outside Hell, he enters God's new material World, and later the Garden of Eden. At several points in the poem, an Angelic War over Heaven is recounted from different perspectives. Satan's rebellion follows the epic convention of large-scale warfare.

The battles between the faithful angels and Satan's forces take place over three days. At the final battle, the Son of God single-handedly defeats the entire legion of angelic rebels and banishes them from Heaven. Following this purge, God creates the World, culminating in his creation of Adam and Eve. While God gave Adam and Eve total freedom and power to rule over all creation, he gave them one explicit command: not to eat from the tree of the knowledge of good and evil on penalty of death. The story of Adam and Eve's temptation and fall is a fundamentally different, new kind of epic: a domestic one. Adam and Eve are presented for the first time [citation needed] in Christian literature as having a full relationship while still being without sin. They have passions and distinct personalities. Satan, disguised in the form of a serpent, successfully tempts Eve to eat from the Tree by preying on her vanity and tricking her with rhetoric. Adam, learning that Eve has sinned, knowingly commits the same sin. He declares to Eve that since she was made from his flesh, they are bound to one another if she dies, he must also die. In this manner, Milton portrays Adam as a heroic figure, but also as a greater sinner than Eve, as he is aware that what he is doing is wrong. Pressestimmen [A]n exemplary job both of presenting the major topics of *Paradise Lost* and of entering the *selva oscura* of Milton criticism... Students and scholars alike will appreciate the balanced approach to the complexities, difficulties, and conundrums of Milton's poem and the criticism on it. Kastan's prose is not just lively but chiseled, and it is destined to affect students. --Patrick Cheney, *Studies in English Literature, 1500-1900* Kastan is an exemplary editor, attuned to emerging critical currents, yet steeped in the scholarship of an earlier tradition, aware of the text's provenance and reception, alert to its topicality. His introduction, a model of theoretically informed, politically committed, historically grounded criticism, makes this edition of *Paradise Lost* all you would expect from one of the most erudite and perceptive figures in the field. --Willy Maley, *Modern Language* This is a superb edition, a model of careful editing and judicious annotation. --Leslie Brisman, Department of English, Yale University Rezension "Barbara Lewalski is the doyenne of the community of Milton scholars, but she also remains committed to the enterprise of teaching. In this exemplary edition of *Paradise Lost* both qualities are in evidence: the text is scrupulous and the scholarship rigorous, but both the introduction and the notes are accommodated to the needs of students who will be coming to the poem for the first time. This is an edition that will please students and professors alike, and its sheer quality is a tribute to Barbara Lewalski's passion to provide readers with all the help they need to understand the greatest of all English poems." Gordon Campbell, University of Leicester "Teachers and scholars will welcome Barbara Lewalski's Blackwell edition of *Paradise Lost*, one not only informed by the erudition of a prominent and highly respected Miltonist but advantaged by her sound decision to reproduce the original language, spelling, punctuation, capitalization, and italics of the 1674 text." Edward Jones, Editor, *Milton Quarterly* "For the student or general reader, looking for an old-spelling edition that is faithful to the original punctuation, this edition has much to recommend it. Its annotation is crisp, purposeful and well-judged." Thomas N. Corns, University of Wales, Bangor "A superb teaching text. Lewalski's edition respects Milton's original poem and offers supremely clear introductions, bibliography and special material to guide the student reader and educated lay person alike to new discoveries in a work that, quite simply, has it all: good, evil, God, Satan, humans, angels, love, despair, war, politics, sex, duty, and sublime poetry set in a cosmic landscape that inspires wonder and seduces new readers in every generation." Sharon Achinstein, Oxford University